

Art of the Americas after 1300



27-1 • Julia Jumbo TWO GREY HILLS TAPESTRY WEAVING

Navajo, 2003. Handspun wool, 36" x 24½" (91.2 x 62.1 cm). Wheelwright Museum of the American Indian, Santa Fe, New Mexico.

Art of the Americas after 1300

According to Navajo mythology, the universe itself is a weaving, its fibers spun by Spider Woman out of sacred cosmic materials. Spider Woman taught the art of weaving to Changing Woman (a Mother Earth figure), and she in turn taught it to Navajo women, who continue to keep this art vital, seeing its continuation as a sacred responsibility. Early Navajo blankets were composed of simple horizontal stripes, but over time weavers have introduced more intricate patterns, and today Navajo rugs are woven in numerous distinctive styles.

The tapestry weaving in **FIGURE 27-1** is designed in the Two Grey Hills style that developed during the early twentieth century around a trading post of that name in northwest New Mexico. Weavers who work in this style use the natural colors of undyed sheep's wool (only the black wool is sometimes dyed) to create dazzling geometric patterns. Julia Jumbo (1928–2007), who learned to weave as a child, used her weavings to support her family. She raised her own sheep, and carded and spun her wool by hand before incorporating it into painstakingly made textiles. Jumbo is renowned for the clarity of her designs and the technical perfection of her fine weave.

When the first Europeans arrived, the Western Hemisphere was already inhabited from the Arctic Circle to Tierra del Fuego by peoples with long histories and rich cultural traditions (**MAP 27-1**). After 1492, when Christopher Columbus

and his companions first sailed to the New World, the arrival of Europeans completely altered the destiny of the Americas. In Mesoamerica and South America the break with the past was sudden and violent: two great empires—the Aztec in Mexico and the Inca in South America—that had risen to prominence in the fifteenth century were rapidly destroyed. In North America the change took place more gradually, but the outcome was much the same. In both North and South America, natives succumbed to European diseases to which they had no immunity, especially smallpox, leading to massive population loss and social disruption. Over the next 400 years, many Native Americans were displaced from their ancestral homelands, and many present-day Native American ethnic groupings were formed by combinations of various survivor groups.

Despite all the disruption, during the past century the indigenous arts of the Americas have undergone a re-evaluation that has renewed the conception of what constitutes “American art.” Native artists like Julia Jumbo continue to revive and reimagine indigenous traditions, revisit traditional outlooks, and restate their ancient customs and ideas in new ways. After being pushed to the brink of extinction, Native American cultures are experiencing a revival in both North and South America, as Native Americans assert themselves politically and insist on the connections between their history and the land.

LEARN ABOUT IT

27.1 Explore the variety of styles, media, and techniques that characterize indigenous art and architecture across the Americas, both before and after contact with Europeans.

27.2 Recognize and understand the themes and symbols developed by Native American artists to express cultural, religious, and political ideas and values.

27.3 Explore how an understanding of the ritual and political use, as well as the practical function, of works are critical to interpreting their meaning in Native American arts.

27.4 Recognize and evaluate how indigenous arts have changed in the centuries since contact with Europeans.

THE AZTEC EMPIRE

In November 1519, the army of the Spanish soldier Hernán Cortés beheld for the first time the great Aztec capital of Tenochtitlan. The shimmering city, which seemed to be floating on the water, was built on an island in the middle of Lake Texcoco in the Valley of Mexico, and linked by broad causeways to the mainland. One of Cortés's companions later recalled the wonder the Spanish felt at that moment: “When we saw so many cities and villages built on the water and other great towns on dry land and that straight and level causeway going towards [Tenochtitlan], we were amazed ... on account of the great towers and temples and buildings rising from the water, and all built of masonry. And some of our soldiers even asked whether the things that we saw were not a dream.” (Bernal Díaz del Castillo, cited in Coe and Koontz 2005, p. 190.)

The Mexica people who lived in the remarkable city that Cortés found were then rulers of much of the land that later took

their name, Mexico. Their rise to power had been recent and swift. Only 400 years earlier, according to their own legends, they had been a nomadic people living far north of the Valley of Mexico in a distant place called Aztlan. The term Aztec derives from the word Aztlan, and refers to all those living in Central Mexico who came from this mythical homeland, not just to the Mexica of Tenochtitlan.

The Mexica arrived in the Valley of Mexico in the thirteenth century. They eventually settled on an island in Lake Texcoco where they had seen an eagle perching on a prickly pear cactus (*nochtl*) growing out of a stone (*tetl*), a sign that their god Huitzilopochtli told them would mark the end of their wandering. They called the place Tenochtitlan. The city on the island was gradually expanded by reclaiming land from the lake, and serviced by a grid of artificial canals. In the fifteenth century, the Mexica—joined by allies in a triple alliance—began an aggressive campaign of



MAP 27-1 • THE AMERICAS AFTER 1300

Diverse cultures inhabited the Americas, each shaping a distinct artistic tradition.

expansion. The tribute they exacted from all over Mexico transformed Tenochtitlan into a glittering capital.

Aztec religion was based on a complex pantheon that combined Aztec deities with more ancient ones that had long been worshiped in Central Mexico. According to Aztec belief, the gods had created the current era, or sun, at the ancient city of Teotihuacan in the Valley of Mexico (see Chapter 13). The continued existence of the world depended on human actions, including rituals of bloodletting and human sacrifice. Many Mesoamerican peoples believed that the world had been created multiple times before the present era. But while most Mesoamericans believed that they were living in the fourth era, or sun, the Mexica asserted that they lived in the fifth sun, a new era that coincided with the Aztec Empire. The Calendar Stone (see “A Closer Look,” page 841) boldly makes this claim, using the dates of the destructions of the four previous eras to form the glyph that names the fifth sun, 4 Motion. The end of each period of 52 years in the Mesoamerican calendar was a particularly dangerous time that required a special fire-lighting ritual.

TENOCHTITLAN

An Aztec scribe drew an idealized representation of the city of Tenochtitlan and its sacred ceremonial precinct (FIG. 27-2) for the Spanish viceroy in 1545. It forms the first page of the Codex Mendoza. An eagle perched on a prickly pear cactus growing out of a stone—the symbol of the city—fills the center of the page. Waterways divide the city into four quarters, and indicate the lake surrounding the city. Early leaders of Tenochtitlan are shown sitting in the four quadrants. The victorious warriors at the bottom of the page represent Aztec conquests, and a count of years surrounds the entire scene. This image combines historical narration with idealized cartography, showing the city in the middle of the lake at the moment of its founding.

At the center of Tenochtitlan was the sacred precinct, a walled enclosure that contained dozens of temples and other buildings. This area has been the site of intensive archaeological excavations in Mexico City since 1978, work that has greatly increased our understanding of this aspect of the Aztec city. The focal point of the sacred precinct was the Great Pyramid (or Templo Mayor), with paired temples on top: The one on the north was dedicated to Tlaloc, an ancient rain god with a history extending back to Teotihuacan, and the one on the south to Huitzilopochtli, the solar god of the newly arrived Mexica tribe (FIG. 27-3). During the winter rainy season the sun rose behind the temple of Tlaloc, and during the dry season it rose behind the temple of Huitzilopochtli. The double temple thus united two natural forces, sun and rain, or fire and water. During the spring and autumn equinoxes, the sun rose between the two temples.

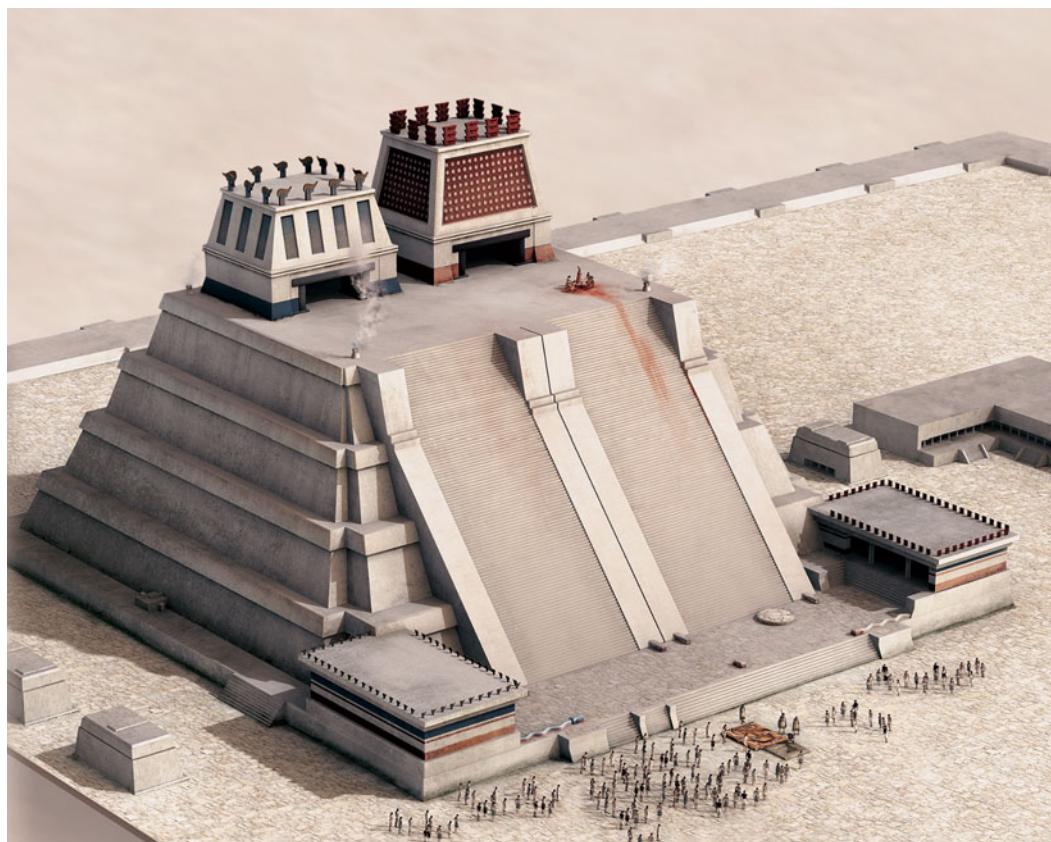


27-2 • THE FOUNDING OF TENOCHTITLAN

Page from Codex Mendoza. Mexico. Aztec, 1545. Ink and color on paper, $12\frac{3}{8}$ " \times $8\frac{7}{16}$ " (31.5 \times 21.5 cm). Bodleian Library, University of Oxford, England. MS. Arch Selden. A.1, fol. 2r

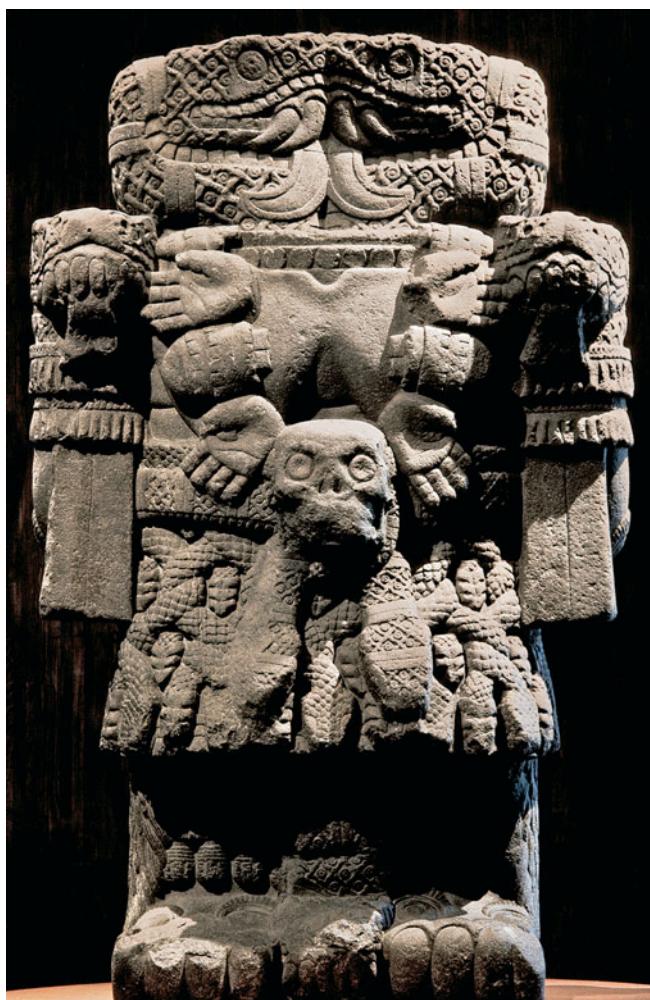
Two steep staircases led up the west face of the pyramid from the plaza in front. Sacrificial victims climbed these stairs to the temple of Huitzilopochtli, where priests threw them over a stone, quickly cut open their chests, and pulled out their still-throbbing hearts, a sacrifice that ensured the survival of the sun, the gods, and the Aztecs. The bodies were then rolled down the stairs and dismembered. Thousands of severed heads were said to have been kept on a skull rack in the plaza, represented in FIGURE 27-2 by the rack with a single skull to the right of the eagle. In addition to major works of Aztec sculpture, current excavations have uncovered a series of deep shafts containing multiple levels of offerings—precious objects as well as animals—and some believe that eventually human burials will be discovered, perhaps those of Aztec kings.

27-3 • RECONSTRUCTION
OF THE GREAT PYRAMID
(TEMPLO MAYOR) OF
TENOCHTITLAN, c. 1500



SCULPTURE

Aztec sculpture was monumental, powerful, and often unsettling. A particularly striking example is an imposing statue of **COATLICUE**, mother of the Mexica god Huitzilopochtli (FIG. 27-4). Coatlicue means “she of the serpent skirt,” and this broad-shouldered figure with clawed feet has a skirt of twisted snakes. The sculpture may allude to the moment of Huitzilopochtli’s birth: When Coatlicue conceived Huitzilopochtli from a ball of down, her other children—the stars and the moon—jealously conspired to kill her. As they attacked, Huitzilopochtli emerged from his mother’s body fully grown and armed, drove off his half-brothers, and destroyed his half-sister, the moon goddess Coyolxauhqui. Coatlicue, however, did not survive the encounter. In this sculpture, she has been decapitated and a pair of serpents, symbols of gushing blood, rise from her neck to form her head. Their eyes are her eyes; their fangs, her tusks. Around her stump of a neck hangs a necklace of human hands, hearts, and a dangling skull. Despite the surface intricacy, the statue’s massive form creates an impression of



27-4 • THE GODDESS COATLICUE

Mexico. Aztec, c. 1500. Basalt, height 8'6" (2.65 m). Museo Nacional de Antropología, Mexico City.

 [View](#) the Closer Look for *The Goddess Coatlicue* on myartslab.com

A CLOSER LOOK | Calendar Stone

Mexico. Aztec, c. 1500. Diameter 11' 6¾" (3.6 m).
Museo Nacional de Antropología, Mexico City.

According to Mexica belief, the gods created the world four times before the present era. These cartouches name the days on which the four previous suns were destroyed: 4 Jaguar, 4 Wind, 4 Rain, and 4 Water.

Together, these four calendrical glyphs and the face and claws of the central god combine to form the glyph for 4 Motion, the day on which the fifth sun will be destroyed by a giant earthquake.

This central face combines elements of the sun god as the night sun in the underworld with the clawed hands and flint tongue of earth gods, symbolizing the night sun and the hungry earth.

This band forms the Aztec symbol for the sun, a round disk with triangular projections denoting the sun's rays.

This band contains the 20 day signs of the 260-day ritual calendar.

Two fire serpents encircle the outer part of the disk. Stylized flames rise off their backs. Their heads meet at the bottom, and human faces emerge from the mouths of the serpents.



 **View** the Closer Look for the calendar stone on myartslab.com

solidity, and the entire sculpture leans forward, looming over the viewer. The colors with which it was originally painted would have heightened its dramatic impact.

FEATHERWORK

Indeed Aztec art was colorful. An idea of its iridescent splendor is captured in the **FEATHER HEADDRESS (FIG. 27-5)** said to have been given by the Aztec emperor Moctezuma to



27-5 • FEATHER HEADDRESS OF MOCTEZUMA

Mexico. Aztec, before 1519. Quetzal, blue cotinga, and other feathers and gold on a fiber frame, 45½" × 68½" (116 × 175 cm). Museo Nacional de Antropología, Mexico City, Mexico.

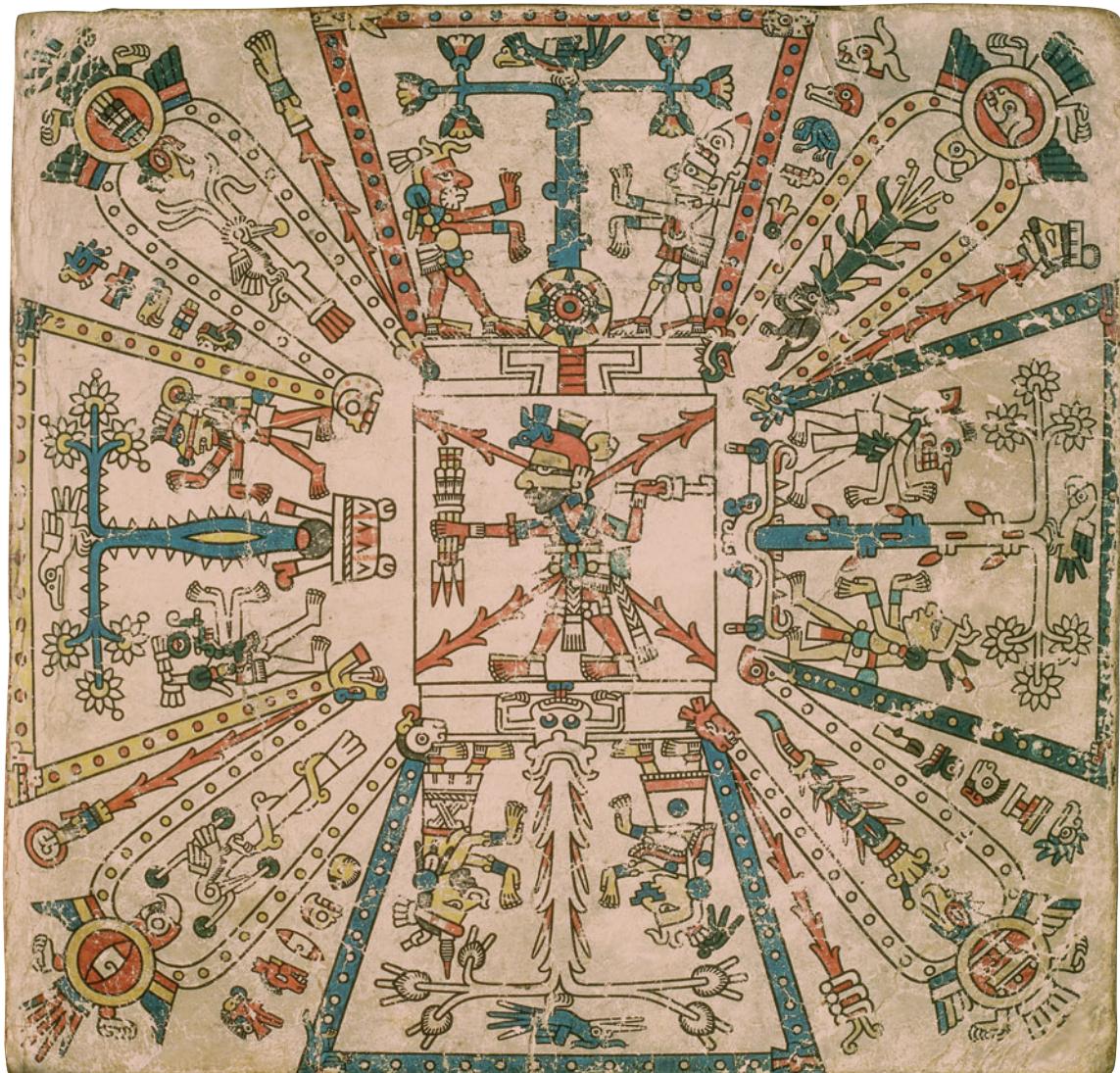
Cortés, and thought to be the one listed in the inventory of treasures Cortés shipped to Charles V, the Habsburg emperor in Spain, in 1519. Featherwork was one of the glories of Mesoamerican art, but very few of these extremely fragile artworks survive. The tropical feathers in this headdress exemplify the exotic tribute paid to the Aztecs; the long iridescent green feathers that make up most of the headdress are the exceedingly rare tail feathers of the quetzal bird—each male quetzal has only two such plumes. The feathers were gathered in small bunches, their quills reinforced with reed tubes, and then sewn to the frame in overlapping layers, the joins concealed by small gold plaques. Featherworkers were esteemed artists. After the Spanish invasion, they turned their exacting skills to “feather paintings” of Christian subjects.

MANUSCRIPTS

Aztec scribes also created brilliantly colored books: histories, maps, and divinatory almanacs. Instead of being bound on one side like European books, Mesoamerican books took the form of a screen-fold, accordion-pleated so that each page was connected only to the two adjacent pages. This format allowed great flexibility: a

book could be opened to show two pages, or unfolded to show six or eight pages simultaneously; different sections of the book could also be juxtaposed. A rare manuscript that survived the Spanish conquest provides a concise summary of Mesoamerican cosmology (FIG. 27-6). Mesoamerican peoples recognized five key directions: north, south, east, west, and center. At the center of the image is Xiuhtecuhli, god of fire, time, and the calendar. Radiating from him are the four cardinal directions—each associated with a specific color, a deity, and a tree with a bird in its branches. The 260 dots that trace the eight-lobed path around the central figure refer to the 260-day Mesoamerican divinatory calendar; the 20 day signs of this calendar are also distributed throughout the image. By linking the 260-day calendar to the four directions, this image speaks eloquently of the unity of space and time in the Mesoamerican worldview.

The Aztec Empire was short-lived. Within two years of their arrival in Mexico, the Spanish conquistadors and their indigenous allies overran Tenochtitlan. They built their own capital, Mexico City, over its ruins and established their own cathedral on the site of Tenochtitlan’s sacred precinct.



27-6 • A VIEW OF THE WORLD

Page from Codex Fejervary-Mayer. Mexico. Aztec or Mixtec, c. 1400–1519. Paint on animal hide, each page $6\frac{7}{8}$ " \times $6\frac{7}{8}$ " (17.5 \times 17.5 cm), total length 13'3" (4.04 m). National Museums, Liverpool.

THE INCA EMPIRE

At the beginning of the sixteenth century the Inca Empire was one of the largest states in the world. It extended more than 2,600 miles along western South America, encompassing most of modern Peru, Ecuador, Bolivia, and northern Chile and reaching into present-day Argentina. Like the Aztec Empire, its rise was rapid and its destruction sudden.

The Incas called their empire the “Land of the Four Quarters.” At its center was their capital, Cuzco, “the navel of the world,” located high in the Andes Mountains. The Inca state began as one of many small competing kingdoms that emerged in the highlands. In the fifteenth century the Incas began to expand, suddenly and rapidly, and had subdued most of their vast domain—through conquest, alliance, and intimidation—by 1500.

To hold this linguistically and ethnically diverse empire together, the Inca (“Inca” refers to both the ruler and the people) relied on religion, an efficient bureaucracy, and various forms of labor taxation, in which the payment was a set amount of time spent performing tasks for the state. In return the state provided gifts through local leaders and sponsored lavish ritual entertainments. Men might

cultivate state lands, serve in the army, or work periodically on public works projects—building roads and terracing hillsides, for example—while women wove cloth as tribute. No Andean civilization ever developed writing, but the Inca kept detailed accounts and historical records on knotted and colored cords (*quipu*).

To move their armies and speed transport and communication within the empire, the Incas built more than 23,000 miles of roads. These varied from 50-foot-wide thoroughfares to 3-foot-wide paths. Two main north–south roads, one along the coast and the other through the highlands, were linked by east–west roads. Travelers journeyed on foot, using llamas as pack animals. Stairways helped them negotiate steep mountain slopes, and rope suspension bridges allowed river gorge crossings. All along the roads, storehouses and lodgings—more than a thousand have been found—were spaced a day’s journey apart. A relay system of runners could carry messages between Cuzco and the farthest reaches of the empire in about a week.

CUZCO

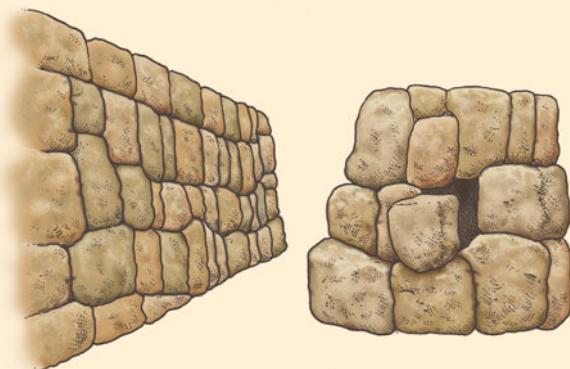
Cuzco, a capital of great splendor, was home to the Inca, ruler of the empire. Its urban plan was said to have been designed by the

ELEMENTS OF ARCHITECTURE | Inca Masonry

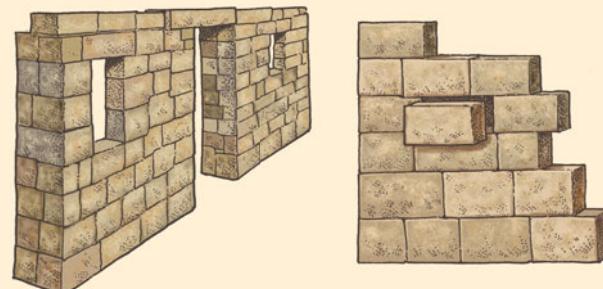
Working with the simplest of tools—mainly heavy stone hammers—and using no mortar, Inca builders created stonework of great refinement and durability: roads and bridges that linked the entire empire, terraces for growing crops, and structures both simple and elaborate. The effort expended on stone construction by the Inca was prodigious. Fine Inca masonry consisted of either rectangular blocks or irregular polygonal blocks (see FIG. 27-7). In both types, adjoining blocks were painstakingly shaped to fit tightly together without mortar. Their stone faces might be slightly beveled along their edges so that each block presented a “pillowed” shape expressing its identity, or walls might be smoothed

into a continuous flowing surface in which the individual blocks form a seamless whole. At a few Inca sites, the stones used in construction were boulder-size: up to 27 feet tall. In Cuzco, and elsewhere in the Inca Empire, Inca masonry has survived earthquakes that have destroyed later structures.

At Machu Picchu (see FIGS. 27-7, 27-8), all buildings and terraces within its 3-square-mile extent were made of granite, the hard stone occurring at the site. Commoners’ houses and some walls were constructed of irregular stones that were carefully fitted together, while fine polygonal or smoothed masonry distinguished palaces and temples.



polygonal-stone wall



smooth-surfaced wall

 **Watch** an architectural simulation about Inca masonry on myartslab.com



27-7 • INCA MASONRY, DETAIL OF A WALL AT MACHU PICCHU

Peru. Inca, 1450–1530.

27-8 • MACHU PICCHU

Peru. Inca, 1450–1530.

 [Watch](#) a video about Machu Picchu on myartslab.com

Inca Pachacuti (r. 1438–1471) in the shape of a puma, its head the fortress of Sacsahuaman, and its belly the giant plaza at the center of town. The city was divided into upper and lower parts, reflecting the dual organization of Inca society. Cuzco was the symbolic as well as the political center of the Inca Empire: everyone had to carry a burden when entering the city, and gold, silver, or textiles brought into the city could not afterward be removed from it.

Cuzco was a showcase of the finest Inca masonry, some of which can still be seen in the present-day city (see “Inca Masonry,” page 843). Architecture was a major expressive form for the Inca, the very shape of individually worked stones conveying a powerful aesthetic impact (**FIG. 27-7**). In contrast to the massive walls, Inca buildings had gabled, thatched roofs. Doors, windows, and niches were trapezoids, narrower at the top than the bottom.

MACHU PICCHU

MACHU PICCHU, one of the most spectacular archaeological sites in the world, provides an excellent example of Inca architectural planning (**FIG. 27-8**). At 9,000 feet above sea level, it straddles a ridge between two high peaks in the eastern slopes of the Andes and looks down on the Urubamba River. Stone buildings, today lacking only their thatched roofs, occupy terraces around central



27-9 • TUNIC

Peru. Inca, c. 1500. Camelid fiber and cotton, 35 $\frac{7}{8}$ " x 30" (91 x 76.5 cm). Dumbarton Oaks Research Library and Collections, Pre-Columbian Collection, Washington, DC.



plazas, and narrow agricultural terraces descend into the valley. The site, near the eastern limits of the empire, was the royal estate of the Inca ruler Pachacuti. The court might retire to this warmer, lower-altitude palace when the Cuzco winter became too harsh to enjoy. Important diplomatic negotiations and ceremonial feasts may also have taken place at this country retreat. The entire complex is designed with great sensitivity to its surroundings, with walls and plazas framing stupendous vistas of the surrounding landscape, and carefully selected stones echoing the shapes of the mountains beyond.

TEXTILES

The production of fine textiles was already an important art in the Andes by the third millennium BCE (see “Andean Textiles,”

page 397). Among the Incas, textiles of cotton and camelid fibers (from llama, vicuña, and alpaca) were an indication of wealth. One form of labor taxation required the manufacture of fibers and cloth, and textiles as well as agricultural products filled Inca storehouses. Cloth was deemed a fitting gift for the gods, so fine garments were draped around statues, and even burned as sacrificial offerings.

The patterns and designs on garments were not simply decorative; they carried symbolic messages, including indications of a person’s ethnic identity and social rank. In the elaborate **TUNIC** in **FIGURE 27-9**, each square represents a miniature tunic with a different pattern and meaning. For example, tunics with checkerboard patterns were worn by military officers and royal escorts; the four-part motifs may refer to the empire as the

Land of the Four Quarters. While we may not be sure what was meant in every case, patterns and colors appear to have been standardized like uniforms in order to convey information at a glance. Perhaps an exquisite tunic such as this, containing patterns associated with multiple ranks and statuses, was woven as a royal garment.

METALWORK

When they arrived in Peru in 1532, the Spanish were far less interested in Inca cloth than in their vast quantities of gold and silver. The Inca valued objects made of gold and silver not for their precious metal, but because they saw in them symbols of the sun and the moon. They are said to have called gold the “sweat of the sun” and silver the “tears of the moon.” On the other hand, the Spanish exploration of the New World was propelled by feverish tales of native treasure. Whatever gold and silver objects the Spanish could obtain were melted down to enrich their royal coffers. Only a few small figures buried as offerings, like the little **LLAMA** shown in **FIGURE 27-10**, escaped destruction. The llama was thought to have a special connection with the sun, with rain, and with fertility, and a llama was sacrificed to the sun every morning in Cuzco. In this small silver figurine, the essential character of a llama is

rendered with a few well-chosen details, but in keeping with the value that Andeans placed on textiles the blanket on its back is carefully described.

THE AFTERMATH OF THE SPANISH CONQUEST

Native American populations in Mexico and Peru declined sharply after the conquest because of the exploitative policies of the conquerors and the ravages of smallpox and other European diseases against which the indigenous people had no immunity. This demographic collapse meant that the population of the Americas declined by as much as 90 percent in the century after contact with Europe. European missionaries suppressed local beliefs and practices and worked to spread Christianity throughout the Americas. Although increasing numbers of Europeans began to settle and dominate the land, the production of art did not end with the Spanish conquest. Traditional media, including fine weaving, continue to flourish to this day, transforming and remaining vital as indigenous peoples adjust to a changing world.

NORTH AMERICA

In America north of Mexico, from the upper reaches of Canada and Alaska to the southern tip of Florida, many different peoples with widely varying cultures coexisted. Here, the Europeans came less as military men seeking riches to plunder than as families seeking land to farm. Unlike the Spaniards, they found no large cities with urban populations to resist them. However, although they imagined that the lands they settled were an untended wilderness, in fact nearly all of North America was populated and possessed by indigenous peoples. Over the next 400 years, by means of violence, bribery, and treaties, the English colonies and, in turn, the United States displaced nearly all Native Americans from their ancestral homelands. For example, beginning in the 1830s and continuing through the nineteenth century, thousands of Native Americans (46,000 by 1938) were relocated from their ancestral homelands to newly assigned territory in present-day Oklahoma, a forced migration that became known as the Trail of Tears.

The indigenous art Euro-Americans encountered they viewed as a curiosity, not art. Native American works were small, portable, fragile, and impermanent—appreciated not for their aesthetic qualities, but collected as anthropological artifacts, curiosities, or souvenirs, often under coercive conditions. Today, Native peoples have begun to reclaim sacred objects and human remains that were forcibly taken from them, and museums are beginning to work with Native communities to present their art in respectful and culturally sensitive ways. Here, we will be able to look at art from only four North American cultural areas: the Eastern Woodlands, the Great Plains, the Northwest Coast, and the Southwest (**MAP 27-2**).



27-10 • LLAMA

From Bolivia or Peru, found near Lake Titicaca, Bolivia. Inca, 15th century. Cast silver with gold and cinnabar, 9" x 8½" x 1¾" (22.9 x 21.6 x 4.4 cm). American Museum of Natural History, New York.



MAP 27-2 • NORTH AMERICAN CULTURAL AREAS

The varied geographic regions of North America supported diverse cultures adapted to their distinct environments.

THE EASTERN WOODLANDS

In the Eastern Woodlands, after the decline of the great Mississippian centers (see Chapter 13), most tribes lived in stable villages, and they combined hunting, gathering, and agriculture for their livelihood. In the sixteenth century, the Iroquois formed a powerful confederation of five northeastern Native American nations, which played a prominent military and political role until after the American Revolution. The Huron and Illinois also formed sizable confederacies.

In the seventeenth century, the arrival on the Atlantic coast of a few boatloads of Europeans seeking religious freedom, farmland, and a new life for themselves brought major changes. Trade with these settlers gave the Woodlands peoples access to things they valued, while on their part the colonists learned Native forms of agriculture, hunting, and fishing—skills they needed in order to survive. In turn, Native Americans traded furs for such useful items as metal tools, cookware, needles, and cloth, and they especially prized European glass beads and silver. These trade items largely replaced older materials, such as crystal, copper, and shell.

WAMPUM Woodlands peoples made belts and strings of cylindrical purple and white shell beads called wampum. The Iroquois and Delaware peoples used wampum to keep records (the purple and white patterns served as memory devices) and exchanged belts of wampum to conclude treaties (FIG. 27-12). Few actual wampum treaty belts have survived, so this one, said to commemorate an unwritten treaty when the land now comprising the state of Pennsylvania was ceded by the Delawares in 1682, is especially prized. The belt, with two figures of equal size holding hands, suggests the mutual respect enjoyed by the Delaware and Penn's Society of Friends (Quakers), a respect that later collapsed into land fraud and violence. In general, wampum strings and belts had the authority of legal agreement and also symbolized a moral and political order.

QUILLWORK Woodlands art focused on personal adornment—tattoos, body paint, elaborate dress—and fragile arts such as **quill-work**. Quillwork involved dyeing porcupine and bird quills with a variety of natural dyes, soaking the quills to soften them, and then working them into rectilinear, ornamental surface patterns

TECHNIQUE | Basketry

Basketry is the weaving of reeds, grasses, and other plant materials to form containers. In North America the earliest evidence of basketwork, found in Danger Cave, Utah, dates to as early as 8400 BCE. Over the subsequent centuries, Native American women, notably in California and the American Southwest, developed basketry into an art form that combined utility with great beauty.

There are three principal basket-making techniques: coiling, twining, and plaiting. **Coiling** involves sewing together a spiraling foundation of rods with some other material. **Twining** twists multiple elements around a vertical warp of rods. Plaiting weaves strips over and under each other.

The coiled basket shown here was made by a Pomo woman in California (FIG. 27-11). According to Pomo legend, the Earth was dark until their ancestral hero stole the sun and brought it to Earth in a basket. He hung the basket first just over the horizon, but, dissatisfied with the light it gave, he kept suspending it in different places across the dome of the sky. He repeats this process every day, which is why the sun moves across the sky from east to west. In the Pomo basket, the structure of coiled willow and bracken fern root produces a spiral surface into which the artist worked sparkling pieces of clam shell, trade beads, and soft tufts of woodpecker and quail feathers. The underlying basket, the glittering shells, and the soft, moving feathers make this an exquisite

container. Such baskets were treasured possessions, cremated with their owners at death.

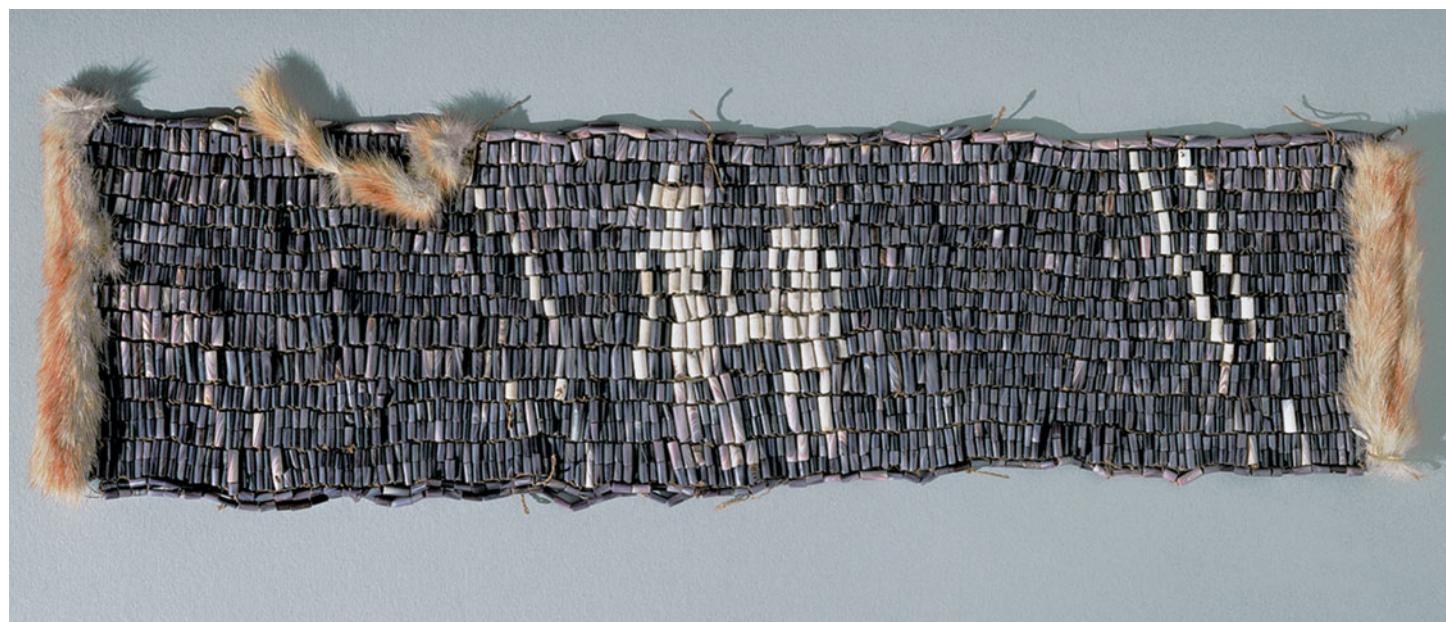


27-11 • FEATHERED BASKET

California. Pomo culture, c. 1877. Willow, bulrush, fern, feather, shells, glass beads. Height 5½" (14 cm), diameter 12" (36.5 cm). The Philbrook Museum of Art, Inc., Tulsa, Oklahoma. Gift of Clark Field (1948.39.37)

on deerskin clothing and on birch-bark items like baskets and boxes. A Sioux legend recounts how a mythical ancestor, Doublewoman (“double” because she was both beautiful and ugly, benign and dangerous), appeared to a woman in a dream and taught her the art of quillwork. As the legend suggests, quillwork

was a woman’s art form, as was basketry (see “Basketry,” above). The Sioux **BABY CARRIER** in FIGURE 27-13 is richly decorated with symbols of protection and well-being, including bands of antelopes in profile and thunderbirds flying with their heads turned and tails outspread. The thunderbird was an especially



27-12 • WAMPUM BELT, TRADITIONALLY CALLED WILLIAM PENN’S TREATY WITH THE DELAWARE

1680s. Shell beads, 17¾" × 6⅛" (44 × 15.5 cm). Royal Ontario Museum, Canada.



27-13 • BABY CARRIER

Upper Missouri River area. Eastern Sioux, 19th century. Wooden board, buckskin, porcupine quill, length 31" (78.8 cm). Department of Anthropology, Smithsonian Institution Libraries, Washington, DC. Catalogue No. 7311

beneficent symbol, thought to be capable of protecting against both human and supernatural adversaries.

BEADWORK In spite of the use of shell beads in wampum, decorative beadwork did not become commonplace until after European contact. In the late eighteenth century, Native American artists began to acquire European colored-glass beads, and in the nineteenth century they favored the tiny seed beads from Venice and Bohemia. Early beadwork mimicked the patterns and colors of quillwork. In the nineteenth century it largely replaced quillwork and incorporated European designs. Among other sources of inspiration, Canadian nuns introduced the young women in their schools to embroidered European floral motifs, and Native embroiderers began to adapt these designs, as well as European needlework techniques and patterns from European garments, into their own work. Functional aspects of garments might be transformed into purely decorative motifs; for example, a pocket would be replaced by an area of beadwork shaped like a pocket. A **BANDOLIER BAG** from Kansas, made by a Delaware woman (FIG. 27-14), is covered with curvilinear plant motifs in contrast to the rectilinear patterns of traditional quillwork. White lines outline brilliant pink and blue leaf-shaped forms on both bag and shoulder straps, heightening the intensity of the colors, which alternate within repeated patterns, exemplifying the evolution of beadwork design and its adaptation to a changing world.



27-14 • BANDOLIER BAG

Kansas. Delaware people, c. 1860. Wool fabric, cotton fabric and thread, silk ribbon, and glass beads, 22" x 17" (56 x 43 cm); bag without strap, 8 5/8" x 7 3/4" (22 x 19.7 cm). The Detroit Institute of Arts. Founders Society Purchase (81.216)

The very shape of this bandolier bag is adapted from European military uniforms.

THE GREAT PLAINS

Between the Eastern Woodlands region and the Rocky Mountains to the west lay an area of prairie grasslands called the Great Plains. On the Great Plains, two differing ways of life developed, one a relatively recent and short-lived (1700–1870) nomadic lifestyle—dependent on the region's great migrating herds of buffalo for food, clothing, and shelter—and the other, a much older sedentary and agricultural lifestyle. Horses, from wild herds descended from feral horses brought to America by Spanish explorers in the sixteenth and seventeenth centuries, made travel, and thus a nomadic way of life, easier for the dispossessed eastern groups that moved to the plains.

European settlers on the eastern seaboard put increasing pressure on the Eastern Woodlands peoples, seizing their farmlands and forcing them westward. Both Native Americans and backcountry settlers were living in loosely village-based, farming societies and thus were competing for the same resources. The resulting interaction of Eastern Woodlands artists with one another and with Plains artists led in some cases to the emergence of a new hybrid style, while other artists consciously fought to maintain their own traditional cultures.

PORABLE ARCHITECTURE The nomadic Plains peoples hunted buffalo for food and hides from which they created clothing and a light, portable dwelling known as a tipi (formerly spelled teepee) (FIG. 27-15). The tipi was well adapted to withstand the strong and constant wind, the dust, and the violent storms of the prairies. The framework of a tipi consisted of a stable pyramidal frame of three or four long poles, filled out with about 20

additional poles, in a roughly oval plan. The framework was covered with hides specially prepared to make them flexible and waterproof—or, later, with canvas—to form a conical structure. Between 20 and 40 hides were used to make a tipi, depending on its size. An opening at the top served as the smoke hole for a central hearth. The tipi leaned slightly into the prevailing west wind while the flap-covered door and smoke hole faced east, away from the wind. An inner lining covered the lower part of the walls and the perimeter of the floor to protect the occupants from drafts.

Tipis were the property and responsibility of women, who set them up at new encampments and lowered them when the group moved on. Blackfoot women could set up their huge tipis in less than an hour. Women quilled, beaded, and embroidered tipi linings, as well as backrests, clothing, and equipment. The patterns with which tipis were decorated, like their proportions and colors, varied from nation to nation, family to family, and individual to individual. In general, the bottom was covered with traditional motifs and the center section held personal images. When disassembled and packed to be dragged by a horse to another location, the tipi served as a platform for transporting other possessions. The Sioux arranged their tipis in two half-circles—one for the sky people and one for the earth people—divided along an east–west axis. When the Blackfoot people gathered in the summer for their ceremonial Sun Dance, their encampment contained hundreds of tipis in a circle a mile in circumference.

PLAINS INDIAN PAINTING Plains men recorded their exploits in paintings on tipis and on buffalo-hide robes. The earliest documented painted buffalo-hide robe, presented to Lewis and Clark during their transcontinental expedition, illustrates a battle fought in 1779 by the Mandan (of what is now North Dakota) and their allies against the Sioux (FIG. 27-16). The painter, trying to capture the full extent of a conflict in which five nations took part, shows a party of warriors in 22 separate episodes. The party is led by a man with a pipe and an elaborate eagle-feather headdress, and the warriors are armed with bows and arrows, lances, clubs, and flintlock rifles. Details of equipment and emblems of rank—headdresses, sashes, shields, feathered lances, powder horns for the rifles—are depicted carefully. Horses are shown in profile with stick legs, C-shaped hooves, and either clipped or flowing manes.

The figures stand out clearly against the light-colored background of the buffalo hide. The painter pressed lines into the hide, then filled in the forms with black, red, green, yellow, and brown pigments. A strip of colored porcupine quills runs down the spine of the buffalo hide. The robe would have been worn draped over the shoulders of the powerful warrior whose deeds it commemorates. As the wearer moved, the painted horses and warriors would seem to come alive, transforming him into a living representation of his exploits.

Life on the Great Plains changed abruptly in 1869, when the transcontinental railway linking the east and west coasts of



27-15 • BLACKFOOT WOMEN RAISING A TIPI

Photographed c. 1900. Montana Historical Society Research Center.



27-16 • BATTLE SCENE, HIDE PAINTING

North Dakota. Mandan, 1797–1800. Tanned buffalo hide, dyed porcupine quills, and black, red, green, yellow, and brown pigment, 7'10" × 8'6" (2.44 × 2.65 m). Courtesy of the Peabody Museum of Archaeology and Ethnology, Harvard University. Peabody 99-12-10/53121

This robe, “collected” in 1804 by Meriwether Lewis and William Clark on their expedition into western lands acquired by the United States in the Louisiana Purchase, is the earliest documented example of Plains painting. It was one of a number of Native American artworks that Lewis and Clark sent to President Thomas Jefferson, who displayed the robe in the entrance hall of his home at Monticello, Virginia.

the United States was completed, providing easy access to Native American lands. Between 1871 and 1890, Euro-American hunters killed off most of the buffalo, and soon ranchers and then farmers moved into the Great Plains. The U.S. government forcibly moved the outnumbered and outgunned Native Americans to reservations, land considered worthless until the later discovery of oil and, in the case of the Black Hills, gold.

THE NORTHWEST COAST

From southern Alaska to northern California, the Pacific coast of North America is a region of unusually abundant resources. Its many rivers fill each year with salmon returning to spawn. Harvested and dried, the fish could sustain large populations throughout the year. The peoples of the Northwest Coast—among them the Tlingit, the Haida, and the Kwakwaka’wakw (formerly spelled

Kwakiutl)—exploited this abundance to develop a complex and distinctive way of life in which the arts played a central role.

ANIMAL IMAGERY Animals feature prominently in Northwest Coast art because each extended family group (clan) claimed descent from a mythic animal or animal-human ancestor, from whom the family derived its name and the right to use certain animals and spirits as totemic emblems, or crests. These emblems appear frequently in Northwest Coast art, notably in carved cedar house poles and the tall, free-standing mortuary poles erected to memorialize dead chiefs. Chiefs, who were males in the most direct line of descent from the mythic ancestor, validated their status and garnered prestige for themselves and their families by holding ritual feasts known as potlatches, during which they gave

valuable gifts to the invited guests. Shamans, who were sometimes also chiefs, mediated between the human and spirit worlds. Some shamans were female, giving them unique access to certain aspects of the spiritual world.

Northwest Coast peoples lived in large, elaborately decorated communal houses made of massive timbers and thick planks. Carved and painted partition screens separated the chief's quarters from the rest of the house. The Tlingit screen illustrated in **FIGURE 27-17** came from the house of Chief Shakes of Wrangell (d. 1916), whose family crest was the grizzly bear. The image of a rearing grizzly painted on the screen is itself made up of smaller bears and bear heads that appear in its ears, eyes, nostrils, joints, paws, and body. The oval door opening is a symbolic vagina; passing through it re-enacts the birth of the family from its ancestral spirit.

TEXTILES Blankets and other textiles produced collaboratively by the men and women of the Chilkat Tlingit had great prestige among Northwest Coast peoples (**FIG. 27-18**). Men drew the patterns on boards, and women wove them into the blankets, using shredded cedar bark and mountain-goat wool. The weavers did not use looms; instead, they hung cedar warp threads from a rod and twined colored goat wool back and forth through them to make the pattern, which in this technique can be defined by curving lines. The ends of the warp form the fringe at the bottom of the blanket.

The popular design used here is known as the diving whale—the central panel shows the downward-facing whale(s), while the panels to the sides have been interpreted as this animal's body or seated ravens seen in profile. Characteristic of Northwest painting and weaving, the images are composed of two basic elements: the ovoid (a slightly bent rectangle with rounded corners) and the formline (a continuous, shape-defining line). Here, subtly swelling black formlines define gently curving ovoids and C shapes. When the blanket was worn, its two-dimensional shapes would have become three-dimensional, with the dramatic central figure curving over the wearer's back and the intricate side panels crossing over his shoulders and chest.

MASKS To call upon guardian spirits, many Native American cultures staged ritual dance ceremonies in which dancers wore complex costumes and striking carved and painted wooden masks. Among the most elaborate masks were those used by the Kwakwaka'wakw in the Winter Ceremony that initiated members into the shamanistic Hamatsa society (see “Hamatsa Masks,” page 854). The dance re-enacted the taming of Hamatsa, a cannibal spirit, and his three attendant bird spirits. Magnificent carved and painted masks transformed the dancers into Hamatsa and the bird attendants, who searched for victims to eat. Strings allowed the dancers to manipulate the masks so that the beaks opened and snapped shut with spectacular effect. Isolated in museums as “art,” the masks doubtless lose some of the shocking vivacity they have in performance; nevertheless their bold forms and color



27-17 • GRIZZLY BEAR HOUSE-PARTITION SCREEN

From the house of Chief Shakes of Wrangell, Canada. Tlingit people, c. 1840. Cedar, paint, and human hair, 15' x 8' (4.57 x 2.74 m). Denver Art Museum Collection. Native Arts acquisition funds (1951.315)



27-18 • CHILKAT BLANKET

Southeast Alaska. Tlingit people, c. 1850. Mountain-goat wool, yellow cedar bark, linen thread, approx. 55" x 72" (130 x 183 cm). Thaw Collection, Fenimore Art Museum, Cooperstown, New York.

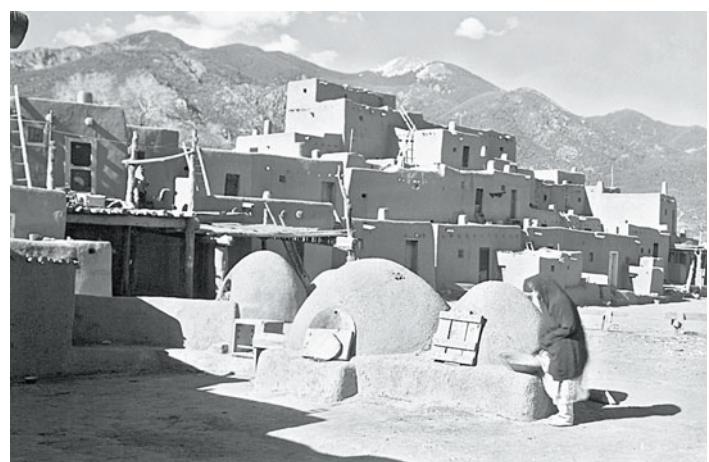
schemes retain power and meaning that can be activated by the viewer's imagination.

THE SOUTHWEST

The Native American peoples of the southwestern United States include, among others, the Puebloans (sedentary village-dwelling groups) and the Navajo. The modern Puebloans are heirs of the Ancestral Puebloans (Anasazi) and Hohokam cultures (see Chapter 13). The Ancestral Puebloans built apartmentlike villages and cliff dwellings whose ruins are found throughout the Four Corners region of New Mexico, Colorado, Arizona, and Utah. The Navajo, who arrived in the region sometime between 1100 and 1500 CE, developed a semisedentary way of life based on agriculture and (after the introduction of sheep by the Spaniards) sheepherding. Being among the very few Native American tribal groups whose reservations are located on their actual ancestral homelands, both groups have succeeded in maintaining the continuity of their traditions despite Euro-American pressure. Today, their arts reflect the adaptation of traditional forms to new technologies, new media, and the influences of the dominant American culture that surrounds them.

THE PUEBLOS Some Pueblo villages, like those of their ancient ancestors, consist of multi-storyed dwellings made of adobe. One of these, **TAOS PUEBLO**, shown in **FIGURE 27-19** in a photograph taken in 1947 by the American photographer of the Southwest, Laura Gilpin (1891–1979), is located in north-central New

Mexico. Continually occupied and modified for over 500 years, the up to five-story house blocks of Taos Pueblo provide flexible, communal dwellings. Ladders provide access to the upper stories and to insulated inner rooms, entered through holes in the ceiling. Two large house blocks are arrayed around a central plaza that opens toward the neighboring mountains, rising in a stepped



27-19 • Laura Gilpin TAOS PUEBLO

Taos, New Mexico. Photographed 1947. © 1979 Amon Carter Museum of American Art, Fort Worth, Texas. Bequest of the artist (P1979.208.698)

Laura Gilpin, photographer of the landscape, architecture, and people of the American Southwest, began her series on the Pueblos and Navajos in the 1930s. She published her work in four volumes of photographs between 1941 and 1968.

A BROADER LOOK | Hamatsa Masks

During the harsh winter season, when spirits are thought to be most powerful, many Northwest Coast peoples seek spiritual renewal through their ancient rituals—including the potlatch, or ceremonial gift giving, and the initiation of new members into the prestigious Hamatsa society. With snapping beaks and cries of “Hap! Hap! Hap!” (“Eat! Eat! Eat!”), Hamatsa, the people-eating spirit of the north, and his three assistants—horrible masked monster birds—begin their wild ritual dance. The dancing birds threaten and even attack the Kwakwaka’wakw people who gather for the Winter Ceremony.

In the Winter Ceremony, youths are captured, taught the Hamatsa lore and rituals, and then in a spectacular theater-dance performance are “tamed” and brought back into civilized life. All the members of the community, including singers, gather in the main room of the great house, which is divided by a painted screen (see FIG. 27-17). The audience members fully participate in the performance; in early times, they brought containers of blood so that when the bird-

dancers attacked them, they could appear to bleed and have flesh torn away.

Whistles from behind the screen announce the arrival of the Hamatsa (danced by an initiate), who enters through the central hole in the screen in a flesh-craving frenzy. Wearing hemlock, a symbol of the spirit world, he crouches and dances wildly with outstretched arms as attendants try to control him. He disappears but returns again, now wearing red cedar and dancing upright. Finally tamed, a full member of society, he even dances with the women.

Then the masked bird-dancers appear—first Raven-of-the-North-End-of-the-World, then Crooked-Beak-of-the-End-of-the-World, and finally the untranslatable Huxshukw, who cracks open skulls with his beak and eats the brains of his victims. Snapping their beaks, these masters of illusion enter the room backward, their masks pointed up as though the birds are looking skyward. They move slowly counterclockwise around the floor. At each change in the music they crouch, snap their beaks, and let out their wild cries of “Hap!

Hap! Hap!” Essential to the ritual dances are the huge carved and painted wooden masks, articulated and operated by strings worked by the dancers. Among the finest masks are those by Willie Seaweed (1873–1967), a Kwakwaka’wakw chief, whose brilliant colors and exuberantly decorative carving style determined the direction of twentieth-century Kwakwaka’wakw sculpture (FIG. 27-20).

The Canadian government, abetted by missionaries, outlawed the Winter Ceremony and potlatches in 1885, claiming the event was injurious to health, encouraged prostitution, endangered children’s education, damaged the economy, and was cannibalistic. But the Kwakwaka’wakw refused to give up their “oldest and best” festival—one that spoke powerfully to them in many ways, establishing social rank and playing an important role in arranging marriages. By 1936, the government and the missionaries, who called the Kwakwaka’wakw “incorrigible,” gave up. But not until 1951 could the Kwakwaka’wakw people gather openly for winter ceremonies, including the initiation rites of the Hamatsa society.



27-20 • Attributed to Willie Seaweed KWAKWAKA'WAKW BIRD MASK

Alert Bay, Vancouver Island, Canada. Prior to 1951. Cedar wood, cedar bark, feathers, and fiber, 10" x 72" x 15" (25.4 x 183 x 38.1 cm). Collection of the Museum of Anthropology, Vancouver, Canada. (A6120)

The name “Seaweed” is an anglicization of the Kwakwaka’wakw name *Siwid*, meaning “Paddling Canoe,” “Recipient of Paddling,” or “Paddled To”—referring to a great chief to whose potlatches guests paddled from afar. Willie Seaweed was not only the chief of his clan, but a great orator, singer, and tribal historian who kept the tradition of the potlatch alive during years of government repression.



27-21 • Maria Montoya Martinez and Julian Martinez BLACKWARE STORAGE JAR
New Mexico. c. 1942. Ceramic, height 18 $\frac{3}{4}$ " (47.6 cm), diameter 22 $\frac{1}{2}$ " (57.1 cm). Museum of Indian Arts and Culture/Laboratory of Anthropology, Museum of New Mexico, Santa Fe.

fashion to provide a series of roof terraces that can serve as viewing platforms. The plaza and roof terraces are centers of communal life and ceremony, as can be seen in Pablita Velarde's painting of the winter solstice celebrations (see FIG. 27-22).

CERAMICS Traditionally, pottery was women's art among Pueblo peoples. Wares were made by coiling and other hand-building techniques, and then fired at low temperature in wood fires. The best-known twentieth-century Pueblo potter was Maria Montoya Martinez (1887–1980) of San Ildefonso Pueblo in New Mexico. Inspired by prehistoric pottery that was unearthed at nearby archaeological excavations and by the then-fashionable Art Deco style, she and her husband, Julian Martinez (1885–1943), developed a distinctive **blackware** ceramic style notable for its elegant forms and subtle textures (FIG. 27-21). Maria Martinez made pots covered with a slip that was then burnished. Using additional slip, Julian Martinez painted the pots with designs that interpreted traditional Pueblo and Ancestral Puebloan imagery. After firing, the burnished ground became a lustrous black and the slip painting retained a matte surface. By the 1930s, production of blackware in San Ildefonso had become a communal enterprise. Family members and friends all worked making pots, and Maria Martinez signed all the pieces so that, in typical Pueblo communal solidarity, everyone profited from her fame within the art market.

THE SANTA FE INDIAN SCHOOL In the 1930s, Anglo-American art teachers and dealers worked with Native Americans of the Southwest to create a distinctive, stereotypical "Indian" style in several media—including jewelry, pottery, weaving, and painting—to appeal to tourists and collectors. A leader in this effort was Dorothy Dunn (1903–1991), who taught painting in the Santa Fe

Indian School, an off-reservation government boarding school in New Mexico, from 1932 to 1937. Dunn inspired her students to create a painting style that combined the outline drawing and flat colors of folk art, the decorative qualities of Art Deco, and exotic "Indian" subject matter. She and her students formed the Studio School. Restrictive as the school was, Dunn's success made painting a viable occupation for young Native American artists.

Pablita Velarde (1918–2006), from Santa Clara Pueblo in New Mexico and a 1936 graduate of Dorothy Dunn's school, was only a teenager when one of her paintings was selected for exhibition at the Chicago World's Fair in 1933. Thereafter, Velarde documented Pueblo ways of life in a large series of murals for Bandelier National Monument, launching a long and successful career. In smaller works on paper, such as the one illustrated here, she continued this focus on Pueblo life. **KOSHARES OF TAOS** (FIG. 27-22) illustrates a moment during a ceremony celebrating the winter solstice when *koshares*, or clowns, take over the plaza from the Katsinas. Katsinas—the supernatural counterparts of animals, natural phenomena like clouds, and geological features like mountains—are central to traditional Pueblo religion. They manifest themselves in the human dancers who impersonate them during ceremonies throughout the year, as well as in the small figures known as Katsina dolls that are given to children as educational aids in learning to identify the masks. Velarde's painting combines bold, flat colors and a simplified decorative line with European perspective. Her paintings, with their Art Deco abstraction, helped establish the popular idea of the "Indian" style in art.

THE NAVAJOS While some Navajo arts, like sand painting, have deep traditional roots, others have developed over the centuries of European contact. Navajo weaving (see FIG. 27-1) depends on the



27-22 • Pablita Velarde **KOSHARES OF TAOS**

New Mexico. 1940s. Watercolor on paper, $13\frac{1}{8}'' \times 22\frac{3}{8}''$ (35.3 \times 56.9 cm). Philbrook Museum of Art, Tulsa, Oklahoma.

Museum Purchase (1947.37)

wool of sheep introduced by the Spaniards, and the designs and colors of Navajo blankets continue to evolve today in response to tourism and changing aesthetics. Similarly, jewelry made of turquoise and silver did not become an important Navajo art form until the mid nineteenth century. Traditionally, Navajo arts had strict gender divisions: women wove cloth, and men worked metal.

Sand painting, a traditional Navajo art, is the exclusive province of men. Sand paintings are made to the accompaniment of chants by shaman-singers in the course of healing and blessing ceremonies, and they have great sacred significance. The Night Chant, sung toward the end of the ceremony, signals the restoration of inner harmony and balance:

In beauty (happily) I walk.
With beauty before me I walk.
With beauty behind me I walk.
With beauty below me I walk.
With beauty all around me I walk.
It is finished (again) in beauty.
It is finished in beauty.

Navajo sand paintings depict mythic heroes and events; and as ritual art, they follow prescribed rules and patterns that ensure their power. To make them, the singer dribbles pulverized colored

stones, pollen, flowers, and other natural colors over a hide or sand ground. The rituals are intended to cure by restoring harmony to the world. The paintings are not meant to be seen by the public and certainly not to be displayed in museums. They are meant to be destroyed by nightfall of the day on which they are made.

In 1919, a respected shaman-singer named Hosteen Klah (1867–1937) began to incorporate sand-painting images into weaving, breaking with the traditional prohibitions. Many Navajos took offense at Klah both for recording the sacred images and for doing so in what was traditionally a woman's art form. Klah had learned to weave from his mother and sister. The Navajo traditionally recognize at least three genders; Hosteen Klah was a *nadle*, or Navajo third-gender. Hence, he could learn both female and male arts; that is, he was trained both to weave and to heal. Hosteen Klah was not breaking artistic barriers in a conventional sense, but rather exemplifying the complexities of the traditional Navajo gender system. Klah's work was ultimately accepted because of his great skill and prestige.

The **WHIRLING LOG CEREMONY** sand painting, woven into tapestry (FIG. 27-23), depicts part of the Navajo creation myth. The Holy People create the earth's surface and divide it into four parts. They create humans, and bring forth corn, beans, squash, and tobacco—the four sacred plants. A male–female pair

In many cultures, the distinction between “fine art” and “craft” does not exist. The traditional Western academic hierarchy of materials—in which marble, bronze, oil, and fresco are valued more than ceramic, glass, and watercolor—and the equally artificial hierarchy of subjects—in which history painting, including religious history, stands supreme—are irrelevant to non-Western art, and to much art produced in the West before the modern era.

The indigenous peoples of the Americas did not produce objects as works of art to be displayed in museums. In their eyes all pieces were utilitarian objects, adorned in ways necessary for their intended purposes. A work was valued for its effectiveness and for the role it played in society. Some, like a Sioux baby carrier (see FIG. 27-13), enrich mundane life with their aesthetic qualities. Others, such as Pomo baskets (see “Basketry,” page 848), commemorate important events. The function of an Inca tunic may have been to identify or confer status on its owner or user through its material value or symbolic associations. And as with art in all cultures, many pieces had great spiritual or magical power. Such works of art cannot be fully comprehended or appreciated when they are seen only on pedestals or encased in glass

boxes in museums or galleries. They must be imagined, or better yet seen, as acting in their societies. How powerfully might our minds and emotions be engaged if we saw Kwakwaka’wakw masks (see FIG. 27-20) functioning in religious drama, changing not only the outward appearance, but also the very essence of the individual.

At the beginning of the twentieth century, European and American artists broke away from the academic bias that extolled the Classical heritage of Greece and Rome. They found new inspiration in the art—or craft, if you will—of many different non-European cultures. Artists explored a new freedom to use absolutely any material or technique that effectively challenged outmoded assumptions and opened the way for a free and unfettered delight in, and an interest in understanding, Native American art as well as the art of other non-Western cultures. The more recent twentieth- and twenty-first-century conception of art as a multimedia adventure has helped validate works of art once seen only in ethnographic collections. Today, objects once called “primitive” are recognized as great works of art and acknowledged to be an essential dimension of a twenty-first-century worldview. The line between “art” and “craft” seems more artificial and less relevant than ever before.

of humans and one of the sacred plants stand in each of the four quarters, defined by the central cross. The four Holy People (the elongated figures) surround the image, and the guardian figure of Rainbow Maiden frames the scene on three sides. Like all Navajo

artists, Hosteen Klah hoped that the excellence of the work would make it pleasing to the spirits. Recently, shaman-singers have made permanent sand paintings on boards for sale, but they usually introduce slight errors in them to render the paintings ceremonially harmless.

A NEW BEGINNING

While Native American art has long been displayed in anthropology and natural history museums, today the art of indigenous peoples is finally achieving full recognition by the art establishment (see “Craft or Art?” above). The Institute of American Indian Arts (IAIA), founded in 1962 in Santa Fe and attended by Native American students from all over North America, supports Native American aspirations in the arts today just as Dorothy Dunn’s Studio School did in the 1930s. Staffed by Native American artists, the school encourages the incorporation of indigenous ideals in the arts without creating an official “style.” As alumni achieved distinction and the IAIA museum in Santa Fe established a reputation for excellence, the institute has led Native American art into the mainstream of contemporary art (see Chapter 33).

To cite just one example, contemporary Native American artist Jaune Quick-to-See Smith (b. 1940) borrowed a well-known image by Leonardo da Vinci for **THE RED MEAN** (FIG. 27-24). She describes the work as a self-portrait, and indeed the center of the work has a bumper sticker that reads “Made in the U.S.A.” above an identification number. The central figure quotes Leonardo’s *Vitruvian Man* (see “The Vitruvian Man,” page 639), but the message here is autobiographical. Leonardo inscribed the human form within perfect geometric shapes to emphasize the perfection



27-23 • Hosteen Klah WHIRLING LOG CEREMONY
Sand painting; tapestry by Mrs. Sam Manuelito. Navajo, c. 1925. Wool, 5'5" × 5'10" (1.69 × 1.82 m). Heard Museum, Phoenix, Arizona.

**27-24 • Jaune Quick-to-See Smith THE RED MEAN:
SELF-PORTRAIT**

1992. Acrylic, newspaper collage, and mixed media on canvas, 90" × 60" (228.6 × 154.4 cm). Smith College Museum of Art, Northampton, Massachusetts. © Jaune Quick-to-See Smith. Part gift from Janet Wright Ketcham, class of 1953, and part purchase from the Janet Wright Ketcham, class of 1953, Acquisition Fund. (SC 1993:10a.b.)

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of the human body, while Smith put her silhouette inside the red X that signifies nuclear radiation. This image alludes both to the uranium mines found on some Indian reservations and to the fact that many have become temporary repositories for nuclear waste. The image's background is a collage of Native American tribal newspapers. Her self-portrait thus includes her ethnic identity and life on the reservation as well as allusions to the history of Western art.

Other artists, such as Canadian Haida artist Bill Reid (1920–1998), have sought to sustain and revitalize traditional art in their work. Trained as a woodcarver, painter, and jeweler, Reid revived the art of carving totem poles and dugout canoes in the Haida homeland of Haida Gwaii—“Islands of the People”—known on maps today as the Queen Charlotte Islands. Late in life he began to create large-scale sculptures in bronze. With their black patina, these works recall traditional Haida carvings in shiny black argillite.

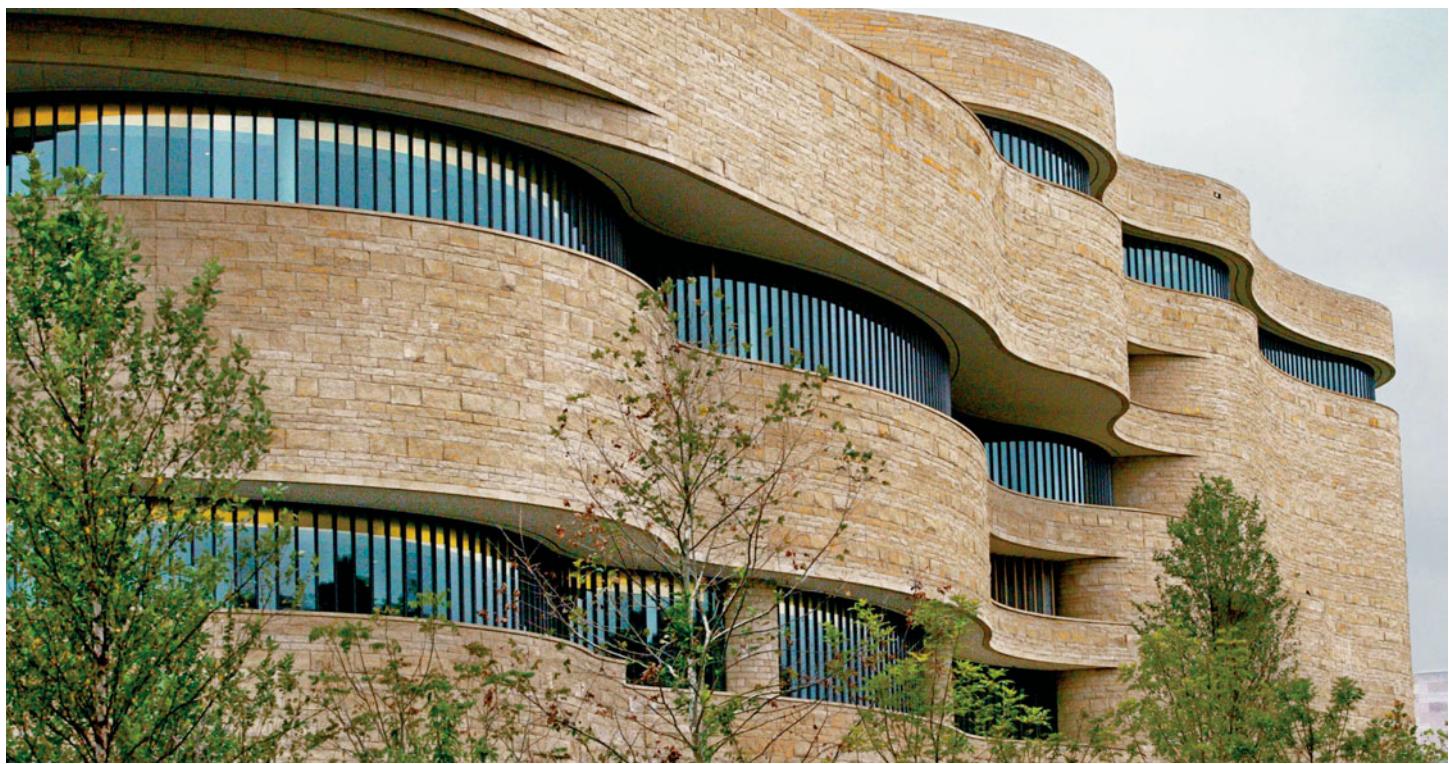
Reid's imposing **THE SPIRIT OF HAIDA GWAI** now stands outside the Canadian Embassy in Washington, DC (FIG. 27-25). This sculpture, which Reid viewed as a metaphor for modern Canada's multicultural society, depicts a boatload of figures from the natural and mythic worlds struggling to paddle forward. The dominant figure is a shaman in a spruce-root basket hat and

Chilkat blanket holding a speaker's pole. On the prow, the place reserved for the chief in a war canoe, sits the Bear. He faces backward rather than forward, and is bitten by an Eagle, with formline-patterned wings. The Eagle, in turn, is bitten by the Seawolf. The Eagle and the Seawolf, together with the man behind them, nevertheless continue paddling. At the stern, steering the canoe, is the Raven, the trickster in Haida mythology. The Raven is assisted by Mousewoman, the traditional guide and escort of humans in the spirit realms. According to Reid, the work represents a “mythological and environmental life-boat,” where “the entire family of living things ... whatever their differences, ... are paddling together in one boat, headed in one direction” (Bringhurst, 1991).

THE NATIONAL MUSEUM OF THE AMERICAN INDIAN In September 2004, the National Museum of the American Indian finally opened on the Mall in Washington, DC, directly below Capitol Hill and across from the National Gallery of Art. Inspired by the colors, textures, and forms of the American Southwest, the museum building establishes a new presence for Native Americans on the Mall (FIG. 27-26). Symbolizing the



27-25 • Bill Reid THE SPIRIT OF HAIDA GWAI
Haida, 1991. Bronze, approx. 13' × 20' (4 × 6 m). Canadian Embassy, Washington, DC.



27-26 • NATIONAL MUSEUM OF THE AMERICAN INDIAN

The Smithsonian Institution, Washington, DC. Opened September, 2004. Architectural design: GBQC in association with Douglas Cardinal (Blackfoot). Architectural consultants: Johnpaul Jones (Cherokee-Choctaw) and Ramona Sakiestewa (Hopi). Landscape consultant: Donna House (Navajo-Oneida), ethno-botanist.

Native relationship to the environment, the museum is surrounded by boulders (“Grandfather Rocks”), water, and plantings that recall the varied landscapes of North America, including wetlands, meadows, forest, and traditional cropland with corn, squash, and tomatoes. The entrance to the museum on the east

side faces the morning sun and recalls the orientation of prairie tipis. Inside the building a Sun Marker of stained glass in the south wall throws its dagger of light across the vast atrium as the day progresses. Once again the great spirits of earth and sky take form in a creation of the art of the Americas.

THINK ABOUT IT

- 27.1** Distinguish characteristic styles and techniques developed by two Native American cultures—one in the north, and one in the south—and discuss their realization in one specific work from each culture.
- 27.2** Explain how symbols and themes are used in FIGURE 27-6 to articulate the Aztec worldview.
- 27.3** Choose a work of art in this chapter that is best understood in connection with its use in religious or political ritual. Discuss its meaning in relation to its ceremonial context. How can such works be displayed in museums in such a way that viewers will be able to understand this critical aspect of their meaning?
- 27.4** Evaluate the ways in which two Native North American works from this chapter exhibit influence from European culture.

CROSSCURRENTS

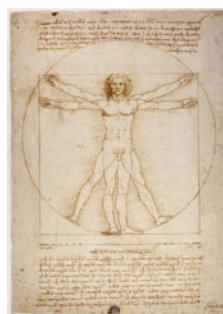


FIG. 21-6



FIG. 27-24

As is frequently the case in the history of art, artist Jaune Quick-to-See Smith has drawn, in *The Red Mean: Self-Portrait*, on a famous work of art from the past—in this case Leonardo da Vinci’s *Vitruvian Man*. Discuss how grasping the meaning of Smith’s work depends on the viewer’s understanding of Leonardo’s drawing. Does thinking about the comparison change the way you understand the earlier work?



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